LOYOLA UNIVERSITY BULLETIN
Volume XV September, 1933 No. 6

COLLEGE OF MUSIC

(New Orleans Conservatory of Music and Dramatic Art)

CATALOGUE

1932-1933

ANNOUNCEMENTS

1933-1934

LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS, LA.

Published Bi-Monthly. Entered as Second-Class Matter April 27, 1925, at the Post Office at New Orleans, La., under the Act of August 24, 1912.

Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

(New Orleans Conservatory of Music and Dramatic Art)

CATALOGUE 1932-1933

ANNOUNCEMENTS 1933-1934

6363 St. Charles Avenue

New Orleans, La.

CALENDAR FOR 1933-1934

1933

JANUARY

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	....	....	....	....
....	....	....	....	....	....	....

FEBRUARY

S	M	T	W	T	F	S
....	....	....	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	....	....	....	....
....	....	....	....	....	....	....

MARCH

S	M	T	W	T	F	S
....	....	....	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	....
....	....	....	....	....	....	....

APRIL

S	M	T	W	T	F	S
....	....	....	....	....	....	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	....	....	....	....	....	....

MAY

S	M	T	W	T	F	S
....	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	....	....	....
....	....	....	....	....	....	....

JUNE

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	....
....	....	....	....	....	....	....

JULY

S	M	T	W	T	F	S
....	....	....	....	....	....	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	....	....	....	....	....

AUGUST

S	M	T	W	T	F	S
....	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	....	....
....	....	....	....	....	....	....

SEPTEMBER

S	M	T	W	T	F	S
....	....	....	....	....	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
....	....	....	....	....	....	....

OCTOBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	....	....	....	....
....	....	....	....	....	....	....

NOVEMBER

S	M	T	W	T	F	S
....	....	....	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	....	....
....	....	....	....	....	....	....

DECEMBER

S	M	T	W	T	F	S
....	....	....	....	....	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	....	....	....	....	....	....

1934

JANUARY

S	M	T	W	T	F	S
....	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	....	....	....
....	....	....	....	....	....	....

FEBRUARY

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	....	....	....
....	....	....	....	....	....	....

MARCH

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
....	....	....	....	....	....	....

APRIL

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	....	....	....	....	....
....	....	....	....	....	....	....

MAY

S	M	T	W	T	F	S
....	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	....	....
....	....	....	....	....	....	....

JUNE

S	M	T	W	T	F	S
....	....	....	....	....	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
....	....	....	....	....	....	....

JULY

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	....	....	....	....
....	....	....	....	....	....	....

AUGUST

S	M	T	W	T	F	S
....	....	....	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	....
....	....	....	....	....	....	....

SEPTEMBER

S	M	T	W	T	F	S
....	....	....	....	....	....	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	....	....	....	....	....	....

OCTOBER

S	M	T	W	T	F	S
....	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	....	....	....
....	....	....	....	....	....	....

NOVEMBER

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	....
....	....	....	....	....	....	....

DECEMBER

S	M	T	W	T	F	S
....	....	....	....	....	....	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	....	....	....	....	....

CONSERVATORY OF MUSIC AND DRAMATIC ART

COLLEGE CALENDAR

First Semester, 1933-34

Sept. 12, Tuesday.....Examinations for Entrance and for Removal of Conditions.
Sept. 14, Thursday.....Registration of Freshmen.
Sept. 15, Friday.....Registration of Upper Classmen.
Sept. 18, Monday.....First Semester Recitations Begin.
Sept. 28, Thursday.....Mass of the Holy Ghost and Solemn Opening of the Academic Year.
Nov. 1, Wednesday.....All Saints' Day—Holiday.
Nov. 15, Wednesday.....Mid-Semester Examinations.
Nov. 30, Thursday.....Thanksgiving Day—Holiday.
Dec. 8, Friday.....Immaculate Conception—Holiday.
Dec. 20, Wednesday.....Christmas Recess Begins.
Jan. 3, Wednesday.....Lectures Resumed at 8 A. M.
Jan. 17, Wednesday.....Semester Examinations Begin.

Second Semester, 1934

Jan. 25, Thursday.....Second Semester Opens.
Feb. 12, Monday.....Mardi Gras Recess Begins at 5 P. M.
Feb. 14, Wednesday.....Lectures Resumed at 8 A. M.
Feb. 15, Thursday.....Examinations for Removal of Conditions.
Feb. 21, 22, 23, Wed., Thurs., Fri.....Annual Retreat.
March 21, Wednesday.....Mid-Semester Examinations.
March 28, Wednesday.....Easter Recess Begins at 5 P. M.
April 4, Wednesday.....Lectures Resumed at 8 A. M.
April 18, Wednesday.....Applications for Degrees.
April 25, Wednesday.....Seniors' Theses Due.
May 10, Thursday.....Ascension Day—Holiday.
May 23, Wednesday.....Semester Examinations Begin.
June 3, Sunday.....Baccalaureate Services.
June 4, Monday.....Commencement Exercises.
June 11, 12, Mon., Tues.....Registration for Summer School.
June 13, Wednesday.....Summer School Opens.
July 27, Friday.....Closing of Summer School.

CONSERVATORY OF MUSIC AND DRAMATIC ART

Founded in 1919

OFFICERS OF ADMINISTRATION

VERY REV. JOHN W. HYNES, S.J.,
President of the University

REV. JAMES A. GREELEY, S.J.,
Dean of Faculties

REV. ALOYSIUS B. GOODSPEED, S.J.,
Regent

ERNEST E. SCHUYTEN, Mus.D.,
Dean of the College of Music

MARGARET E. CAREY,
University Registrar

ANNA KERN,
Registrar of the College of Music

ELLENOR A. ANDERSON,
Secretary to the Dean

GUY KNOBLOCH,
Bursar of the University

OFFICERS OF INSTRUCTION

CAMMIE ALLEN,
Professor of Piano

MARIE M. CONWAY,
Professor of History of Music, Appreciation and Public School Music

ANDREE DE CHATEAUNEUF,
Associate Professor of Solfeggio

MICHAEL CUPERO,
Associate Professor of Brass Insruments

ROSALIE PASSALAQUA DUVIC,
Associate Professor of Solfeggio

FERDINAND DUNCKLEY,
Professor of Organ

ANNA KERN,
Associate Professor of Solfeggio
(Public School Music)

ALBERT KIRST,
Professor of Violin

LUCIENNE LAVEDAN,
Professor of Harp

WILLIAM NORMAN MARBUT,
Associate Professor of Reed Instruments

*MARIETTA ALFONSO-McMURRAY,
Associate Professor of Voice

MARY V. MOLONY,
Professor of Organ and Piano

ELLA DE LOS REYES,
Associate Professor of Violin and Theory

YOLANDE DE REYNA,
Associate Professor of Piano and Solfeggio

MARY M. SCOTT,
Professor of Piano

ERNEST E. SCHUYTEN,
Professor of Violin, Theory and Musical Composition

EUGENIE WEHRMANN SCHAFFNER,
Professor of Piano

ELISABETH WOOD,
Professor of Voice

CORA MARION SADLER,
Accompanist

---

*On leave of absence.

THE COLLEGE OF MUSIC

GENERAL STATEMENT

History

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school of music in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Athénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition under Edgar Tinel, at that time professor of counterpoint at the Royal Conservatory of Brussels, and Heinrich Zoellner, Royal Wurtemberg professor of music.

In 1911 Dr. Schuyten came to the United States, established his residence in New Orleans and became a naturalized citizen of the United States.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from that institution to found the New Orleans Conservatory of Music and Dramatic Art. This institution grew more important from year to year.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

Awards

The only prize which is offered each year is the Lena Little Memorial Medal for theoretical studies, which is given by Miss Cammie Allen to the student of the College of Music who has excelled in Theoretical studies.

The students who have received this honor are:

Anna Kern, 1925; Ella de los Reyes, 1926; Cassius Jolley, 1927; Cora Marion Sadler, 1929; Gladys E. Fisher, 1930.

Scholarships

(1) The Mary B. Scott Memorial Scholarships.
(2) One for full Theoretical and Collegiate course.
(3) One in Pianoforte.
(4) The New Orleans Conservatory Scholarship Fund.
(5) One for Voice.

MUSICAL ORGANIZATIONS

Senior Orchestra

The Conservatory Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and a few professional musicians. Rehearsals are held every week, and a series of public concerts is given each winter. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra of today. In the public concerts, advanced students are given the opportunity to appear as soloists with the orchestra.

Junior Orchestra

The Junior Orchestra is composed of students of the Freshman and Sophomore classes. It functions in co-operation with the high school orchestra.

Material: Original scores and those arranged by students of the orchestration classes.

Opera

Exceptional opportunities are offered to students preparing for the operatic stage in this department. Special facilities are provided for complete training in all operatic accessories of stagecraft, both of light opera and grand opera.

To be admitted to the Operatic Course, the applicant must have at least finished the second year in vocal and all the parallel courses required in that division. (See course of study for classic singing.) All students of the Vocal Department are positively expected to follow the Conservatory chorus as part of their course of study.

CHORUS

The New Orleans Conservatory of Music and Dramatic Art maintains choral organizations, including a mixed chorus, a girls' glee club, a male chorus, and a children's choir.

GLEE CLUB

Students of the College of Music are eligible for membership in the Loyola Glee Club. The Glee Club takes an active part in the public entertainments and assemblies of the University and has a schedule of concerts which it gives each year, both for public receptions and for radio programs over the Loyola Broadcasting Station, WWL.

ADMINISTRATIVE PROCEDURE

ENTRANCE REQUIREMENTS

A high school diploma from an accredited institution or an equivalent of fifteen units approved by Loyola University. Entrance into the College of Music is based upon requirements heading the outline of various courses in this catalogue.

ENTRANCE EXAMINATIONS

Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

CONDITIONAL ENTRANCE

Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within one school year.

CLASSIFICATION OF STUDENTS

Students in the College of Music are classified as follows:

(a) Candidates for a degree.

(b) Special students. (Those who are taking only part of the regular courses or who are taking applied music only, working without the objective of securing credits.)

SUMMER SESSION

The work of the summer session will be made continuous with that of the year, so that a student may continue his work and thus shorten the time allotted for the attainment of his degree.

No course may be taken unless the preceding course has been passed satisfactorily.

Advanced Standing

Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

Class Instruction in Applied Music

Applied music as a minor subject may be taken in classes of not more than four students. The duration of class instruction is one hour.

Recital Class

Every week students are to appear as soloists in a recital of one hour's duration. All students of the College are expected to attend these recitals and to keep notebooks containing the programs, together with a personal criticism of each number. These notebooks will be examined by the professor in charge of this class, and must be held ready for inspection by the Dean whenever called for.

Recitals

Monthly recitals are given by students of the College of Music. Students of the Freshman class may be excused from appearing.

As an educational activity, weekly recitals are given by the students of the College of Music. These recitals are broadcast over Radio Station WWL of Loyola University, providing for the students an opportunity to acquire radio broadcasting technique.

RADIO COURSE

The College of Music has the unique privilege of access to the Loyola University radio station, WWL, and classes in voice training and general radio broadcasting technique is one of the important departments of the College of Music.

ACCOMPANYING

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers. The salaried studio accompanists are selected from students completing this course with distinction.

Students specializing in accompanying should include languages in their academic studies, as outlined in the Course of study for the Bachelor of Music degree, with voice as a major subject.

ENSEMBLE

The Ensemble department includes classes in two, four, and eight-hand piano playing, vocal and instrumental groups of various combinations. Arrangements of Symphonic literature and chamber music in all its forms are studied. Advanced and experienced units from this department are given frequent opportunity for concert performances.

NORMAL TRAINING

The course in Normal training, as required in the third and fourth years of the Course of Study for a Bachelor of Music degree, with an instrument as major subject, begins with a lecture course of one semester. Textbooks: Curwen's "Psychology Applied to Music Teaching," Murall's "Principles of Musical Psychology." The second semester is devoted to practice teaching with a new class of children. The student-teachers teach classes of two and three. The fourth year is devoted to private teaching under the supervision of an experienced teacher.

SPECIAL STUDENTS

A special student may take a course of studio lessons and may enter the regular classes provided he is qualified to do the required work.

A special student must take the examinations in classes in which he is enrolled.

Should a special student decide to take the regular course, credit will be given for work that he has satisfactorily completed.

Degrees

The degree of Bachelor in Music is conferred by Loyola University upon students who have completed the four-year course, including applied music, theoretical and academic courses.

The degree of Master of Music is granted for not less than one year's residence work after the Bachelor degree has been granted. At least two years spent in study and practice of music must elapse between the granting of the Bachelor and Master degrees.

The degree of Master of Music is granted with applied music as a major and composition as a minor subject, or for composition or musicology as a major subject.

Religious Instruction and College Discipline

The educational system of the University stresses the development of Christian character and gentlemanly behavior at all times and in all places. Honorable conduct and respectful demeanor towards professors, instructors, and assistants, as well as towards one another, are required of all students. Two hours a week are given to advanced instruction in Christian Doctrine. All Catholic students must take this course.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

Attendance

All students must attend assemblies, classroom and other exercises regularly. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises the day preceding or

the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has been previously asked for in writing and granted by the Regent or Dean.

Absence from a test that has been duly announced will be marked as two absences in that subject, unless a satisfactory excuse has been previously approved by the Regent or Dean.

Excused absences do not exempt from tests, quizzes, or written work required during the period of absence. The responsibility for making up work or taking omitted tests rests wholly upon the student, and he should arrange with the professor for taking these tests, etc. Failure grade will be given where this is neglected.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness, attested by a reputable physician, will be accepted. The University will not confer degrees *in absentia.*

TERMS OF TUITION

All fees must be paid at the beginning of the school year. The tuition may be paid in two installments, but this must be done at the beginning of each semester.

At the time of registering, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates. The University does not conduct student dormitories.

GENERAL FEES

Matriculation Fee	$ 5.00
Registration Fee	5.00
Library Fee	5.00
Symphony and Concert Fees	10.00

Special Fees

Special Examination Fee ..... $ 5.00
Graduation Fee 25.00

The Matriculation Fee is paid the first year only at the time of enrollment.

The Symphony and Concert fee entitles the students to two admission tickets for a series of at least four concerts given by the College of Music. At least two of these concerts are given by the Symphony Orchestra and one by the Chorus and Symphony combined.

A Practice fee is required only of students who wish to use a practice room. The fee is payable in advance.

Per Semester

1 hour daily (except Sunday) $12.00
2 hours daily (except Sunday) 24.00
Organ rent, per hour ..... .50

Tuition Rates

Theoretical instruction is given by professors or by instructors (according to the subject) to larger classes with a maximum of twelve or a minimum of nine students; or to smaller classes with a maximum of six or a minimum of three students.

A. Courses Given by Professors:

	Per Sem.
Larger classes meeting twice a week	$25.00
Larger classes meeting once a week	12.50
Smaller classes meeting twice a week	50.00
Smaller classes meeting once a week	25.00

B. Courses Given by Associate Professors:

Larger classes meeting twice a week	$15.00
Larger classes meeting once a week	7.50
Smaller classes meeting twice a week	36.00
Smaller classes meeting once a week	18.00

Full Course in Theory of Music and Academic Subjects

For regular students of the College of Music:

Per semester $68.00

Tuition for private instruction in applied or theoretical music, per semester:

Two lessons per week with professor.....$90.00
One lesson per week with professor..... 54.00
Two lessons per week with instructor..... 54.00
One lesson per week with instructor..... 36.00

SCHEDULES OF COURSES

BACHELOR OF MUSIC DEGREE, WITH VOICE AS A MAJOR SUBJECT

FIRST YEAR

Subjects.	Hrs.	Cred.
Voice		8
Sight Singing I, A, B	2	2
Harmony I, A, B	2	4
History of Music I, A, B	2	4
Piano		2
English	3	6
Foreign Lang.	3	6
German (Gram., Diction)	1	2
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Voice		8
Sight Singing II, A, B	2	2
Dictation I, A, B	2	2
Harmony II, A, B	2	4
Piano		2
Dram. Art I	1	1
English	3	6
Foreign Lang.	3	6
Italian (Gram., Diction)	1	2
Chorus	1	1
		34

THIRD YEAR

Subjects.	Hrs.	Cred.
Voice		8
Sight Singing IV	1	1
Dictation II, A, B	2	2
Harmony III, A, B	1	2
Form & Anal. I, A	2	4
Composition I, A	2	4
Opera Rep.	1	2
English Poetry	1	2
Spanish (Gram., Diction)	1	2
Piano		2
Dram. Art II	1	2
Chorus	1	1
		32

FOURTH YEAR

Subjects.	Hrs.	Cred.
Voice		10
Counterpoint I, A, B	2	4
Composition II, A	2	4
Conducting I, III	1	2
Dram. Art. III	1	1
Opera Rep.	2	4
Psychology	2	4
		29

All Catholic students are required to take Religion.

BACHELOR OF MUSIC DEGREE, WITH AN INSTRUMENT AS A MAJOR SUBJECT

FIRST YEAR

Subjects.	Hrs.	Cred.
Instrument		8
Sight Singing I, A, B	2	2
Dictation I, A, B	2	2
Harmony I, A, B	2	4
History of Music I, A, B	2	4
Piano		2
English	3	6
Foreign Lang.	3	6
Orch. or Cho. (Junior)		
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Instrument		8
Sight Singing II, A, B	2	2
Dictation II, A, B	2	2
Harmony II, A, B	2	4
Form & Anal. I, A	2	4
Piano		2
English	3	6
Foreign Lang.	3	6
Orch. or Cho. (Junior)		
		34

THIRD YEAR

Subjects.	Hrs.	Cred.
Instrument		10
Sight Singing III, A, B	1	1
*Dictation III	1	1
Harmony III, A, B	1	2
Counterpoint I, A, B	2	4
Composition I, A	2	4
Orchestration I, A	1	2
Normal Training	1	2
Chamber Music	1	2
Orch. or Cho. (Senior)	1	2
		30

FOURTH YEAR

Subjects.	Hrs.	Cred.
Instrument		12
Counterpoint II	1	2
Composition II, A	2	4
Conducting I-II	1	2
Orchestration II, A	1	2
Chamber Music	1	2
Psychology	2	4
Normal Training		2
Orch. or Cho. (Senior)		2
		32

*First semester only.

All Catholic students are required to take religion.

Bachelor of Music Degree, With Composition as a Major Subject

FIRST YEAR

Subjects.	Hrs.	Cred.
Sight Singing I, A, B	2	2
Dictation I, A, B	2	2
Harmony IV, A, B	2	4
History of Music I, A, B	2	4
Piano		6
Form & Analysis I, B	2	4
English	3	6
Foreign Lang.	3	6
Orch. or Chor.		
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Sight Singing II, A, B	2	2
Dictation II, A, B	2	2
Harmony V	2	4
Counterpoint I, A, B	2	4
Composition I, A	2	4
Form & Analysis II	2	4
English	3	6
Foreign Lang.	3	6
String Class	2	2
Orch. or Chor.		
		34

THIRD YEAR

Subjects.	Hrs.	Cred.
*Composition I, B		6
Harmony VI	1	2
Counterpoint III, A, B	3	6
Form & Analysis III	2	4
Conducting I-II	1	2
Woodwind Class		2
Orchestra Playing		2
Sight Singing III, A, B	1	1
†Dictation III	1	1
Orchestration I, B	2	4
		30

FOURTH YEAR

Subjects.	Hrs.	Cred.
*Composition II, B, C		6
Counterpoint IV	1	2
Fugue I, A, B	3	6
‡Orchestration II, B	2	4
Score Reading		4
Brass Class		2
Psychology	2	4
Conducting IV		2
		30

*Composition I, B, and II, B, C, only given in private instruction.

†First semester only.

‡Orchestration II, A, B, only given in small class of two or three.

All Catholic students are required to take Religion.

BACHELOR OF MUSIC DEGREE, WITH ORGAN AS A MAJOR SUBJECT

FIRST YEAR

Subjects.	Hrs.	Cred.
Organ		8
Sight Singing II, A, B	2	2
Dictation I, A, B	2	2
Piano		2
History of Music I, A, B	2	4
Harmony II, A, B	2	4
English	3	6
Foreign Lang.	3	6
Chorus		
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Organ		8
Sight Singing III, A, B	1	2
Dictation II, A, B	2	2
Counterpoint I, A, B	2	4
Harmony III, A, B	2	4
Form & Anal. I, B	2	4
Foreign Lang.	3	6
English	3	6
Chorus		
		36

THIRD YEAR

Subjects.	Hrs.	Cred.
Organ		10
Composition I, A	2	4
Orchestration I, A	1	2
Counterpoint II	1	2
Form & Anal. II	2	4
Harmony V-2	1	2
Conducting		2
Church Service and Improvisation		4
		30

FOURTH YEAR

Subjects.	Hrs.	Cred.
Organ		12
Composition II, A	2	4
Fugue I, A, B	3	6
*Orchestration II, B	2	4
Psychology	2	4
Improvisation		2
		32

*Orchestration II, B, only given in small class of two or three.

All Catholic students are required to take Religion.

PUBLIC SCHOOL MUSIC

In this department is offered training for Supervisors of Music in Public Schools, Normal Schools and Colleges. A graduate of this department is fully qualified to hold a position as a Director of Music.

COURSES OFFERED

A four-year course leading to the degree of Bachelor of Science in Public School Music.

A three-year course leading to a certificate in Public School Music.

The Board of Examiners of the College of Music determines the standing of all candidates. The study of Voice in the Department of Public School Music is done in classes of four or five students.

The course as given embraces three sections: The courses in liberal arts and education are conducted by specialists. This is made possible through affiliation with Loyola University. The courses in music, both theoretical and practical, are taught by specialists—the faculty of the New Orleans Conservatory of Music and Dramatic Art. The courses in practice teaching are supervised by specialists, by arrangement with the public schools of New Orleans.

Requirements for Graduation

Students working for a diploma or a certificate or a degree are required to study piano through the Freshman and Sophomore years.

For students entering from other recognized institutions the credits will be given as follows:

1 hour per week for 18 weeks equals one semester.

In Applied Music credit will be given according to the ability of the student, rated after examination.

A Certificate or a Degree will only be granted to students having taken not less than one year's work at the College.

All students entering this department will be rated in the following: Elementary Theory, Ear Training, Sight Singing, Voice, and Piano. They will be given credit and classified according to this rating.

Entrance Requirements

Academic training representing a four-year high school course or its equivalent.

A fair amount of elementary musical training, together with the possession of an acceptable singing voice and a fair sense of tone and rhythm.

It is required of students entering this department to know Elementary Theory of Music. Students who cannot offer this will be obliged to take up the subject, in addition to the other courses, without receiving credit therefor.

Instrumental Supervisors

A Supervisor must have a working knowledge of all orchestral and band instruments, and the ability to conduct such organizations, as well as to direct choruses and pageants.

Special courses are offered to the graduates for such activities. Degrees are required everywhere, and it is very essential for students to complete their work to the point.

CURRICULA LEADING TO THE DEGREE OF BACHELOR OF SCIENCE IN PUBLIC SCHOOL MUSIC

GENERAL MUSIC SUPERVISOR COURSE

FIRST YEAR

FIRST SEMESTER	Hrs.	Cred.
Sight Singing 1 PSM	2	1
Dictation 1	2	1
Harmony 1	2	2
History of Music 1	1	1
Chorus	1	½
Piano	1	1
English 1	3	3
Voice	1	1
Electives	5	5

SECOND SEMESTER	Hrs.	Cred.
Sight Singing 2 PSM	2	1
Dictation 2	2	1
Harmony 2	2	2
History of Music 2	1	1
Chorus	1	½
Piano	1	1
English 2	3	3
Voice	1	1
Electives	5	5

SECOND YEAR

FIRST SEMESTER	Hrs.	Cred.
Appreciation 1	1	1
Sight Singing 3 PSM	2	1
Dictation 3	2	1
Harmony 3	2	2
History of Music 3	1	1
Methods 1	2	2
Observation 1	2	1
Chorus	1	½
Piano	½	½
Voice	½	½
Psychology	1½	1½
Principles of Teaching	1½	1½
Electives	2	2

SECOND SEMESTER	Hrs.	Cred.
Appreciation 2	1	1
Sight Singing 4 PSM	2	1
Dictation 4	2	1
Harmony 4	2	2
History of Music 4	1	1
Methods 2	2	2
Observation 2	2	1
Chorus	1	½
Piano	½	½
Voice	½	½
Psychology	1½	1½
Principles of Teaching	1½	1½
Electives	2	2

THIRD YEAR

FIRST SEMESTER	Hrs.	Cred.
Sight Singing 5 PSM	1	½
Dictation 5	1	½
Harmony 5	2	2
Methods 3	2	2
Practice Teaching 1	2	2
Conducting 1	2	1
Appreciation 3	1	1
Chorus	1	½
Piano	½	½
Voice	½	½
Educ. Measurements	1½	1½
Observation and Participation	1½	1½
Electives	2	2

SECOND SEMESTER	Hrs.	Cred.
Sight Singing 6 PSM	1	½
Dictation 6	1	½
Harmony 6	2	2
Methods 4	2	2
Practice Teaching 2	2	2
Observation Teaching High School	3	2
Chorus	1	½
Piano	½	½
Voice	½	½
Educ. Measurements	1½	1½
Observation and Participation	1½	1½
Electives	2	2

FOURTH YEAR

FIRST SEMESTER	Hrs.	Cred.
Orchestration 1	1	1
Conducting 2	2	1
Class Instrumental (Strings)	1	1
Class Instrumental (Brass)	1	1
Practice Teaching 3-A High School	1½	1½
Piano	2	2
Voice	2	2
Electives	4	4
English	2	2

SECOND SEMESTER	Hrs.	Cred.
Orchestration 2	1	1
Dramatics	2	2
Class Instrumental (Woodwind)	1	1
Practice Teaching 3-B High School	1½	1½
Piano	2	2
Voice	2	2
Electives	4	4
English	2	2

For a Diploma

All the subjects included in the first three years—except the electives—plus Instrumental classes, 3 hours, and High School Practice Teaching, 4 hours.

Instrumental Supervisor Course

The first year is the same as for the General Music Supervisor Course.

SECOND YEAR

FIRST SEMESTER	Hrs.	Cred.
Sight Singing 3 PSM	1	½
Dictation 3	1	½
Harmony 3	2	2
History of Music 3	1	1
Appreciation 1	1	1
String Class 1	2	1
Woodwind Class	2	1
Observation - Lower Grades	2	1
*Orchestra	1	½
†Applied Music	2	2
Psychology	1½	1½
Principles of Teaching	1½	1½
Electives	2	2

SECOND SEMESTER	Hrs.	Cred.
Sight Singing 4 PSM	1	½
Dictation 4	1	½
Harmony 4	2	2
Hictory of Music 4	1	1
Appreciation 2	2	2
String Class 2	2	1
Brass Class	2	1
Observation 2 Upper Grades	2	1
*Orchestra	2	1
†Applied Music	2	2
Psychology	1½	1½
Principles of Teaching	1½	1½
Electives	2	2

THIRD YEAR

FIRST SEMESTER	Hrs.	Cred.	SECOND SEMESTER	Hrs.	Cred.
Sight Singing 5 PSM	1	½	Sight Singing 6 PSM	1	½
Dictation 5	1	½	Dictation 6	1	½
Harmony 5	2	2	Harmony 6	2	2
Methods (General) 3	2	2	Methods 4 (General)	2	2
Instrumental Methods 5	2	2	Practice Teaching 2	2	2
Conducting 1	2	1	Observation Teaching 2B High School	2	1
Appreciation 3	1	1	Chorus or Orchestra	1	½
Chorus or Orchestra	1	½	Applied Music	1	1
Applied Music	1	1	Ed. Meas.	1½	1½
Ed. Meas.	1½	1½	Observation and Participation	1½	1½
Observation and Participation	1½	1½	Electives	2	2
Electives	2	2			

*In the event the student cannot qualify for the Senior Orchestra, he will be required to enter the Junior Orchestra.

†Applied music consists of individual instruction on one major instrument or two minor instruments. One half-hour lesson with two hours practice constitutes one-half credit. The department will examine the student to determine the amount of credit he shall receive for applied music.

FOURTH YEAR

FIRST SEMESTER	Hrs.	Cred.	SECOND SEMESTER	Hrs.	Cred.
Orchestration 1	1	1	Orchestration 2	1	1
Conducting 2	2	1	Practice Teaching Instr.	2	2
Instrumental Observation	2	1	Practice Teaching 3-B High School	2	2
Practice Teaching 3-A High School	2	2	Dramatics	2	2
Instrumental Methods	2	2	Junior Orchestra Parte. Class	1	½
Junior Orchestra Parte. Class	1	½	Applied Music	2	2
Applied Music	2	2	English	2	2
English	2	2	Electives	4	4
Electives	4	4			

Note—One year of Voice is required unless the student is permitted to substitute instrumental lessons for the vocal requirements.

Approved electives must be chosen as follows: at least five hours in the subject Philosophy or Psychology; at least eight hours each in two of the following groups: Foreign Languages, Mathematics and Science, History, Economics, Political and Social Science.

For graduate work, it is necessary to present a thesis relating to some phase of music education, subjects to be suggested by the Dean.

OUTLINE OF COURSES

SOLFEGGIO

(INSTRUMENTAL)

Prerequisite.

Ability to sing at sight, individually, with syllabic notation (fixed do) solfeggio lessons equivalent in difficulty to Volume I, Dannhauser-Lemoine. Knowledge of major and minor scales, diatonic intervals, simple and compound measures.

Sight Singing and Theory I, A.

First semester. 2 hours, 2 credits.

Dannhauser-Lemoine, Book II.

Study of the Soprano clef.

Sight singing of easy lessons in two and three voices.

Theory: Study of the scale of fifths, establishing diatonic, chromatic and enharmonic orders, formation of diatonic scales, using the scale of fifths, binary and ternary division of time.

Sight Singing I, B.

Second semester. 2 hours, 2 credits.

Continuation of Course I, A. Alto clef, sight singing of lessons changing clefs.

Theory: Intervals in the diatonic order, study of the chromatic order, and formation of scales belonging thereto, problems of measure and time values.

Sight Singing II, A.

First semester. 2 hours, 2 credits.

Study of the Tenor clef, and sight singing of lessons changing clefs. Dannhauser-Lemoine, Book III.

Theory: Chromatic intervals, table of intervals found in the major and minor scales.

Sight Singing II, B.

Second semester. 2 hours, 2 credits.

Continuation of Course II, A.

Sight Singing III, A.

First semester. 1 hour, 1 credit.

Study of the Mezzo-Soprano and Baritone clefs. Dannhauser-Lemoine, Book IV; also changing clefs, sight singing in three parts (more difficult).

Transposition: 1. Theoretical problems.
2. Practical transposition at sight.

Sight Singing III, B.

Second semester. 1 hour, 1 credit.

Course III, A, continued. Sight singing with words.

Sight Singing IV.

First semester only. 1 hour, 1 credit.

Ensemble sight singing in two and more parts, sight singing with words. (Specially designed for singers.)

SOLFEGGIO

(PUBLIC SCHOOL MUSIC)

No course can be taken until duly prepared for Harmony, Counterpoint, Conducting, Orchestration. See outline of courses in the Department of Theoretical Music.

Prerequisite.

Elementary Theory.

Sight Singing I, P. S. M.

First semester. 2 hours, 1 credit.

Diatomic progressions and skips along the tonic dominant, subdominant and submediant chords. Various rhythmic figures, including two notes to the beat. Easy two-part exercises.

Texts: Melodia, Book I; Cole and Lewis, Book of Songs.

Sight Singing II, P. S. M.

Second semester. 2 hours, 1 credit.

Read at sight, individually, with syllables in all keys.

Easy two-part exercises and songs in treble and bass clefs.

Rhythmic figures, including four notes to the beat.

Texts: Cole and Lewis, Melodia, Book II; Book of Songs.

Sight Singing III, P. S. M.

First semester. 2 hours, 1 credit.

Chromatic and minor scales. Drills in diatonic and chromatic intervals. Rhythmic figures with two, three and four notes to the beat.

Two and three part singing.

Texts: Cole and Lewis, Melodia, Book III; Book of Songs.

Sight Singing IV, P. S. M.

Second semester. 1 hour, ½ credit.

Intensive study of difficult rhythmic figures. Chromatic intervals. Three and four part singing. Beginning of Modulation.

Sight Singing V, P. S. M.

First semester. 1 hour, ½ credit.

Further study of Modulation.

Comparative study of movable and fixed Do systems.

Sight Singing VI, P. S. M.

Second semester. 1 hour, ½ credit.

Reading music, with words, in treble and bass clefs.

Texts: Lalfege, Dannhauser and Lemoine, Book II; Book of Songs (more difficult).

DICTATION

Prerequisite.

Elementary theory.

Dictation I, A.

First semester. 1 hour, 1 credit.

Relation between one fixed tone and other tones; easy diatonic interval progressions; simple rhythmic and melodic dictation.

Dictation I, B.

Second semester. 1 hour, 1 credit.

Melodic and rhythmic dictation in major and minor keys; simple chromatic progressions.

Dictation II, A.

First semester. 1 hour, 1 credit.

More advanced melodic and rhythmic dictation; more difficult intonations; dictation of melodies in high and low pitch.

Dictation II, B.

Second semester. 1 hour, 1 credit.

Two-part contrapointal dictation; simple harmonic dictation; melodic dictation with difficult intonations and rhythms.

Dictation III, A.

First semester only. 1 hour, 1 credit.

Advanced melodic dictation; harmonic dictation.

HARMONY

Prerequisite.

Solfeggio, theory, sight singing, and dictation. Lemoine, Book I.

Harmony I, A.

First semester. 2 hours, 2 credits.

Triads in major and minor; chord connections in fundamental positions; first and second inversions; harmonization of given basses in open harmony; harmonization of given melodies, using acquired material.

Harmony I, B.

Second semester. 2 hours, 2 credits.

Theory and use of dominant seventh chord; dominant ninths; keyboard harmony, using material acquired in Harmony I, A; harmonization of given basses and given melodies.

Harmony II, A.

First semester only. 2 hours, 2 credits.

Review of dominant seventh and ninth in major and minor, using additional material; secondary seventh chords; classification, theory, and use in harmonization of figured and unfigured basses and in given melodies; keyboard harmony, using material acquired in Harmony I, B.

Harmony II, B.

Second semester. 2 hours, 2 credits.

Harmonization of original eight-measure melodic periods; introduction of new chordal notes, passing notes, suspension, etc.; harmonization of folk songs, given and original melodies; keyboard harmony (continued).

Harmony III, A.

First semester. 1 hour, 1 credit.

Chromatic harmony; altered and mixed chords; theory and practice; figured and unfigured basses; given and original harmonization of melodies, using acquired material; keyboard harmony (continued).

Harmony III, B.

Second semester. 1 hour, 1 credit.

Modulation in all its forms; harmonizing of given basses and melodies, given and original.

Harmony IV, A and B.

2 hours, 4 credits.

Complete review of Harmony I, II, III, A and B, with additional material. This course is more exhaustive, and includes harmonic analysis, keyboard harmony, and harmonic dictation.

Harmony V.

2 hours, 4 credits.

"Ecole Pratique du Chorale," by Kufferath; "Lessons d'harmonie," by Lavignac; harmonic analysis.

Harmony V, 2.

Designed for organists only; leading to improvisation.

Harmony VI.

1 hour, 2 credits.

Instrumental harmony; figured style; Lavignac, "Lessons d'harmonie," continued; Kufferath, "L'Ecole Pratique du Chorale," continued; original melodies harmonized.

COUNTERPOINT

Prerequisite.

Harmony I, A.

Counterpoint I, A.

First semester. 2 hours, 2 credits.
Simple strict two-part counterpoint, all species.

Counterpoint I, B.

Second semester. 1 hour, 2 credits.
Motive development; imitation; simple two-part invention.

Counterpoint II.

Two semesters. 1 hour, 2 credits.
Three-part counterpoint in all species; imitation continued; simple three-part inventions.

Counterpoint III, A.

First semester. 3 hours, 3 credits.
Three and four-part counterpoint, all species; imitations; three and four-part inventions.

Counterpoint III, B.

Second semester. 3 hours, 3 credits.
Invertible counterpoint; two, three, and four voices.
Text: P. Goetschius, "Applied Counterpoint."

Counterpoint IV.

Two semesters. 1 hour, 2 credits.
Sectional inventions in various forms; canon, preparatory to Fugue.

FUGUE

Fugue I, A.

First semester. 3 hours, 3 credits.
Text: André Gédalge, "Traité de la Fugue"; study of the subject and answer; counter-subject episodes and stretto.

Fugue I, B.

Second semester. 3 hours, 3 credits.
Analysis, scoring and writing of real and tonal fugues.

Fugue II.

4 credits.

Continuation of Course I, B. Fugual analysis; writing of vocal and instrumental fugues.

Text: E. Prout, "Fugal Analysis"; Gédalge, "Traité de la Fugue."

Class maximum, four students.

Still more advanced work in Fugue may be taken in private instruction.

FORM AND ANALYSIS

Form and Analysis I, A.

Two semesters. 2 hours, 4 credits.
Text: Percy Goetschius, "Lessons in Music Form."
(This course is designed for students majoring in Instrumental or Vocal Music.)

Form and Analysis I, B.

Two semesters. 2 hours, 4 credits.
Text: Percy Goetschius, "Homophonic Forms in Musical Composition."
(This course is intended for students majoring in Organ or Composition.)

Form and Analysis II.

Two semesters. 2 hours, 4 credits.
Course I, B, continued.
Texts: Percy Goetschius, "The Larger Forms of Musical Composition"; Vincent d'Indy, "Cours de Composition Musicale."

Form and Analysis III.

Two semesters. 2 hours, 4 credits.
Continuation of Course II. Same texts.
(For students in Composition only.)

COMPOSITION

Composition I, A.

Two semesters. 2 hours, 4 credits.

Practical composition in smaller forms up to and including three-part song forms.

Composition I, B.

Two semesters. 3 hours, 6 credits.

Practical composition up to and including the first Rondo form and the Sonatina form.

(This course is intended for students majoring in Composition.)

Composition II, A.

Two semesters. 2 hours, 4 credits.

Continuation of Course I, A.

Practical composition, including the first Rondo form and the Sonatina form.

Composition II, B.

First semester. 3 credits.

Continuation of Course I, B.

Practical composition; Variation forms and larger Rondo forms; the Sonata-Allegro form.

Composition II, C.

Second semester. 3 credits.

Sonata forms for two and more instruments.

ORCHESTRATION

Orchestration I, A.

Two semesters. 1 hour, 2 credits.

A study of the instruments used in symphony orchestra and military band; combination of instruments; arrangements for strings, woodwind, and brass.

Orchestration I, B.

Two semesters. 2 hours, 4 credits.

Same course as Orchestration I, A, more exhaustive. This course is required for students majoring in Composition or Organ.

Text: Rimsky-Korsakow.

Orchestration II, A.

Two semesters. 1 hour, 2 credits.

Continuation of Orchestration I, A. Arrangement for symphony orchestra or military band of simple compositions selected from Schumann, Mendelssohn, Grieg, etc.

Orchestration II, B.

Two semesters. 2 hours, 4 credits.

Continuation of Orchestration I, B. Orchestration for full orchestra and military band of compositions by Mozart, Beethoven, Schumann, etc. Reduction for piano or small groups of a full orchestra score. (Given in small class only.)

Orchestration III.

A course for advanced qualified students given in private lessons.

CONDUCTING

Conducting I.

First semester. 1 hour, 1 credit.

The use of the baton; practical exercises in conducting small combinations of two to four parts.

Conducting II.

Second semester. 1 hour, 1 credit.

Observation and practice of conducting with the junior orchestra; training of the ear to various orchestral tone qualities.

Conducting III.

Second semester. 1 hour, 1 credit.

For singers and organists, with special reference to church choirs; ability to read a four-part vocal score at the piano.

Conducting IV.

Two semesters. 2 hours, 2 credits.

Advanced score reading; practical conducting of larger works; study of important scores.

METHODS

Methods I.

Note singing and care of the child's voice, first and second grades. Problems in tone and rhythm. Games suitable for kindergarten and first grade.

2 hours, 2 credits.

Methods II.

Students must have completed Sight Singing I, P. S. M., Dictation I, and Harmony I. Material and methods for the third, fourth and fifth grades. Drill in musical activities of the schoolroom.

2 hours, 2 credits.

Methods III.

Material and methods for the sixth, seventh and eighth grades. Classification of voices. Drill in activities of the schoolroom.

2 hours, 2 credits.

Methods IV.

Students must have had not less than one year of observation and practice teaching, or professional experience.

Adolescent Voice. Courses of study of Music for High Schools and Normal Schools.

Applied Music for High Schools. Selection of materials for Chorus, Glee Club, and Orchestra.

2 hours, 2 credits.

OBSERVATION AND PRACTICE TEACHING

If the work of the student is not satisfactory, the period allotted to practice teaching will be extended.

Observation and practice teaching is done in the city schools. Discussion and notebooks of work observed are required.

Observation I, A.

The first four grades.

2 hours, 1 credit.

Observation I, B.

Observation of fifth, sixth, seventh and eighth grades.

2 hours, 1 credit.

Practice Teaching I, A.

The first, second, third and fourth grades.

2 hours, 2 credits.

Practice Teaching I, B.

The fifth, sixth, seventh and eighth grades.

2 hours, 2 credits.

HIGH SCHOOL MUSIC

Guided Observation II, B.

Demonstration, discussion, reports, suggestions, conferences, and gradual participation, under the direction of Loyola University and the affiliated institutions.

Practicum II, B.

Discussion of activities concerned with the technique of teaching employed in the high school music classes under observation, and the study of the adolescent voice.

1 hour, 1 credit.

Practicum III, A, and III, B.

Discussing problems of technique and control encountered in the teaching experience of student teachers, involving tone production, enunciation, pronunciation, breathing, etc. Selection and presentation of programs for special occasions.

1 hour, 1 credit.

Practice Teaching III, A, and III, B.

The organization, management and balance of Chorus Classes.

Classification of voices.

Classroom routine. Applied high school methods. Conducting chorus classes.

2 hours, 2 credits.

INSTRUMENTAL CLASSES

Instrumental Methods (first semester).

Instrumental classwork, demonstrating ensemble playing. Study of materials and repertoire for public school purposes.

2 hours, 2 credits.

INSTRUMENTAL OBSERVATION AND PRACTICE TEACHING (Second Semester)

Orchestra and bank of junior high schools.

Observation and practice teaching in organizations of orchestras and bands. Planning and directing of programs.

Teaching and observation are carried on in schools.

3 hours, 1½ credits.

STRING CLASS

2 hours, 2 credits.

All students following this course receive class instruction in violin, viola, cello, and double bass.

WOODWIND CLASS

2 hours, 2 credits.

All students following this course receive class instruction in flute, oboe, clarinet, and bassoon.

BRASS CLASS

2 hours, 2 credits.

All students following this course receive class instruction in trumpet, French horn, trombone, and tuba.

HISTORY OF MUSIC

History of Music I, A.

First semester. 2 hours, 2 credits.

Polyphonic and Classical Periods. The history of music from the beginning of the Christian era to the middle of the nineteenth century; the early polyphonic forms; the fugue; the suite; the classical forms; the opera; the oratorio; the art song.

History of Music I, B.

Second semester. 2 hours, 2 credits.

Romantic and Modern Periods. The history of music from the middle of the nineteenth century to the present day. The romantic movement; the rise of the modern schools. American development and modern tendencies.

APPRECIATION

Appreciation I.

Development of musical understanding through attentive and systematized listening. Fixing standards of judgment and appreciation. Feeling of phrases, periods, and recognition of cadences is developed.

1 hour, 1 credit.

Appreciation II.

Development of musical understanding is further developed. Various forms of composition are studied, analyzed, and recognized.

1 hour, 1 credit.

Appreciation III.

Music of various nationalities and periods is studied and recognized. In this course music is correlated with history, literature, and art.

1 hour, 1 credit.

VIOLIN

Entrance Requirements

To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty

of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should also have an elementary knowledge of the pianoforte.

Freshman Year.

Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other old Italian masters.

Sophomore Year.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Winiawski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year.

Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Works by old Italian masters. Sonatas by Bach.

Senior Year.

Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Max Bruch, Mendelssohn, Lalo, St. Saens, etc.

VIOLA

Prerequisites.

Same as for Violin.

Freshman Year.

Technique of left hand and bowing: Sevcik.
Reading of C clef third line.
Major and minor scales and arpeggios.
Studies from Kreutzer arranged for viola.
Selected pieces for tone production.

Sophomore Year.

Technique continued.
Selected studies, exercises, and pieces as needed.
Scales and arpeggios; double-stopping prepared.
Selected pieces.

Junior Year.

Major and minor scales through three octaves.
Special studies for double-stopping, shifting and bowing.
Selected pieces and concerti.

Senior Year.

Studies of higher grade of difficulty.
Pieces, sonatas and concerti by classic masters.

VIOLONCELLO

Freshman Year.

Major and minor scales in three octaves.
Technique of left hand and bowing.
Thumb-position exercises: Grutzmacher's Daily Exercises.
Dotzauer: Vols. I and II.
Selected solo pieces.

Sophomore Year.

Four-octave scales.
Technique (continued).
Studies by Grutzmacher, Franchomme, Duport.
Sonatas, concerti and solos of suitable grade.

Junior Year.

Technique (continued).
Giese: Technical Exercises.
Julius Klengel: Studies.
Sonatas by J. S. Bach.
Selected compositions by Golterman, Romberg, and others.

Senior Year.

Exercises by Servais, Piatti, Popper, etc.
Concerti selected from Schumann, St. Saens, Haydn, Lalo.
Sonatas selected from Beethoven, Grieg, Beolman, Brahms, and others.

PIANOFORTE

ENTRANCE REQUIREMENTS

The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo; arpeggios in octave position in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Freshman Year.

Scales; arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year.

Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptu" in B flat; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc. Some compositions of corresponding difficulty by standard modern composers.

Junior Year.

Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin, Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; the easier compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year.

Scales and Arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin; Moszkowski, Op. 72; Scriabine.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 15; Chopin, Ballades, Polonaises, Nocturnes; Schumann, "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

ORGAN

Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year.

Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year.

Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French or German composers.

Junior Year.

Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year.

Bach: Continued. Cesar Franck, Grand Piece Symphonique; compositions by Widor, Vierne, and modern masters.

VOICE

Applicants for the four-year course in Voice required to pass a simple examination before their acceptance.

Requirements for graduation from the Voice Department call for specialization in one foreign language and a working knowledge of two others. French, Italian and German are those prescribed.

Candidates must be able to play an accompaniment of moderate difficulty; to read at sight a song in English of medium difficulty or part in a concerted composition; to prepare unassisted a song of average difficulty.

Candidates for a degree must have appeared in public recital at intervals throughout the course, and pass an examination before a committee at the completion of the four-year course.

VOCAL TRAINING

1. Proper carriage and poise of the body, attitude of mind, and breath control. Fundamentals of tone production. Study of vowels and consonants. Enunciation and pronunciation. Easy vocalises of Sieber, Concone and Vaccai. Old Italian songs and arias. Simple songs in English, including folk songs.

2. Master Vocal Exercises, compiled by Henneman. Spiker's Masterpieces of Vocalization, Book II. Classic songs of Bach, Handel, Haydn and Mozart. Study of arias from the oratorios. Songs by English and American composers.

3. Review of fundamentals. Finer points of diction. Scales and arpeggios. Spicker's Masterpieces of Vocalization, Book

III, and studies of Panofka. German Lieder. Arias and songs of French, Italian, English and American composers.

4. Additional operatic and oratorio arias. Russian songs (in English). Modern French, Italian, German, English and American songs.

NORMAL VOCAL COURSE

This course is given in class, and deals exclusively with the care and treatment of the child's voice. The problem of the monotone and the tone-deaf child is carefully analyzed and the selection of voices for part singing dealt with.

DRAMATIC ART (SINGER'S COURSE)

Dramatic Art I.

1 hour, 1 credit.

Elementary Elocution, with training in the foundation of voice production, breath control, phrasing, inflection and emphasis. Practice readings.

Dramatic Art II.

1 hour, 2 credits.

Advanced Elocution. Review of first year's work in greater detail; pantomime and gesture; sight reading; study of various divisions of elocution.

Dramatic Art III.

Make-up, rehearsal, and acting.

BRASS AND WOODWIND INSTRUMENTS

These instruments are taught by professional players drawn from the Symphony Orchestra of the New Orleans Conservatory of Music.

HARP

Thorough instruction in Harp is offered to students wanting to specialize in that instrument. A detailed outline of this course will appear in a later catalogue.

DEGREES

BACHELOR OF MUSIC

Alfonso, Marietta (Mrs. C. J. McMurray)	New Orleans, La.
Amato, Lena	New Orleans, La.
Bays, Mary (Mrs. Adrian Serex)	New Orleans, La.
Byer, Mary	New Orleans, La.
Champagne, Stella (Mrs. Percy Sitges)	Lake Charles, La.
Chidney, Hazel (Mrs. Alfred Lewis)	Pascagoula, Miss.
Chisholm, Ione	New Orleans, La.
Conway, Mary M.	New Orleans, La.
Consuelo, Sister Mary (Mt. Carmel Convent)	New Orleans, La.
Cross, Nellie Bess	New Orleans, La.
Davis, Dorothy	New Orleans, La.
Dawsey, Virginia Armstrong	New Orleans, La.
Diamond, Zora (Mrs. George Jones)	New Orleans, La.
Dunn, Marguerite	New Orleans, La.
de Chateaunuef, J. Andree	New Orleans, La.
Fisher, Gladys (Mrs. R. G. Gay)	New Orleans, La.
Frechet, Margot	New Orleans, La.
Frey, Regina (Mrs. Robert Chauvin)	New Orleans, La.
Greenlaw, Ida	New Orleans, La.
Gregory, Sister Mary (Convent of Notre Dame)	New Orleans, La.
Gregory, Elizabeth (Mrs. Henry Ferris)	New Orleans, La.
Hans, Nettie (Mrs. Guy Bernard)	New Orleans, La.
Hines, Winnifred (Mrs. Williford)	Jackson, Miss.
Hobert, Mattie	Jackson, Miss.
Joseph, Sister Mary (Notre Dame Convent)	New Orleans, La
Jolley, Cassius	Morgan City, La.
Kelley, Lillian (Mrs. Walter Harrell)	New Orleans, La.
Kern, Anna	New Orleans, La.
Kern, Mittie	New Orleans, La.
Labouré, Rev. Theodore, O.M.I., D.D., P.M.D.	Rome, Italy
Larremore, Mrs. T. A.	Pennsylvania
Marbut, W. N.	New Orleans, La.
Merchant, Margaret	Gainesville, Fla.
Merritt, Laurette	New Orleans, La.
Moore, Ada	Biloxi, Miss.
Olinde, Mary (Mrs. W. B. Lancaster)	New Roads, La.
Olivier, Louise Veronica	Arnaudville, La.
Palanque, Anna (Mrs. Robert Mitchell)	Bay St. Louis, Miss.
Passalaqua, Rosalie (Mrs. Manuel Duvic)	New Orleans, La.
Pearson, Edna Mae (Mrs. Wagner)	Iowa, La.
Petty, Helen	New Orleans, La.
Pottle, Ralph Russell	Amite, La.

Ramsey, Harold Henington ..... Crystal Springs, Miss.
de los Reyes, Ella ..... New Orleans, La.
de Reyna, Yolande ..... New Orleans, La.
Rosenberg, Dorothea (Mrs. Ward O. Griffen) ..... New Orleans, La.
Sadler, Cora Marion ..... New Orleans, La.
Schmidt, Virginia ..... New Orleans, La.
Seybold, Marie (Mrs. H. E. Neumann) ..... Cincinnati, Ohio
Simon, De Ello ..... New Orleans, La.
Sirera, Edna ..... New Orleans, La.
Slater, Frank ..... Jackson, Miss.
Tarlton, Louise Larue ..... New Orleans, La.
Theard, Marie ..... New Orleans, La.
Vreeland, Jessie (Mrs. Edward Cagill) ..... Passaic, N. J.
Wiegand, Janet Reed ..... New Orleans, La.
Zaeringer, Alice ..... New Orleans, La.

1933

Becknell, Inez ..... New Orleans, La.
Chopin, Elma May ..... New Orleans, La.
Childress, Evelyn ..... New Orleans, La.
Valenzuela, Angela ..... Mexico

SOUTHERN PRINTING CO., INC.
411 TCHOUPITOULAS STREET
NEW ORLEANS, LA.